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more every day. After two or three months, instruction, my pupil is able to read fluently nearly all the phonetic texts in the 'Elementarbuch' and the same pieces, prose and poetry, in ordinary spelling in the 'Ergänzungsheft,' and understands perfectly well the meaning of every word and sentence.

During my instruction, I noticed only one serious drawback in Passy's transcriptions. It is the same defect that I have insisted upon and condemned theoretically for scientific reasons in my review: the too consistent and almost regular notation of the assimilation of consonants from word to word and (in consequence of the elision of a so-called mute *e*) from syllable to syllable. This really proved to be a great danger in practical teaching, and was a continual stumbling-block for my pupil, especially at the beginning. Every time we commenced a new text, he naturally read at first very slowly and painfully. However, he was generally directed by his language-instinct (*sprachgefühl*) to intercalate of his own accord the *a*-sound between consonants in those places where it is correctly left out in rapid and natural speech and, therefore, not marked by Beyer-Passy, but is always pronounced by a native in case of hesitation or slow speaking. He seldom or never committed an error as far as this neutral *a* is concerned. But whenever he saw combinations or contractions of words and syllables like "sə fte" (*se jeter*), "də-z ɣəte" (*de se jeter*), "f-Kɔnɛ" (*je connais*), "f-se" (*je sais*), "t-se lɛt" (*de ces lettres*), "æ so-t kote" (*un saut de côté*), "tɔpɥi" (*depuis*), and "pādä-g ɣ-i sɥi" (*pendant que j'y suis*), he was inclined to pronounce "fəte" instead of "ɣəte," zə" instead of "sə," "fə" instead of "ɣə" (*je*), "tə" instead of "də" (*de*), "təpɥi" instead of "dəpɥi" (*depuis*), and "gə" instead of "kə" (*que*). It has taken him a long time to overcome this difficulty.

Thus I believe the omission of this kind of assimilation in phonetic transcriptions (dpɥi=dəpɥi=*depuis*), or a dot or some other simple sign marking the inconstant, possible, not compulsory, or partial assimilation (dpɥi) would save a great deal of trouble and annoyance to teachers and pupils; and, besides, such a proceeding would doubtless be, as I

have already shown, from a scientific point of view as nearly correct (nay, more nearly so) as the manner in which Beyer-Passy have treated this question in their phonetic texts.

I have spoken in my review about the usefulness of the 'Elementarbuch' and 'Ergänzungsheft' for the students of colleges and universities. But after my experience of last summer, I feel sure they can be used with even more profit by teachers who have to instruct children. Indeed, I ought to have stated expressly in my article that the authors themselves had designed their books, if not exclusively, yet principally for beginners, for children who begin to study French.

Considering the chief end and original purpose of the 'Elementarbuch,' which is pretty clearly indicated in the title, I cannot but express the belief now that Beyer-Passy have acted wisely in giving us in their texts not a variety of styles and pronunciations, but rather a uniform style and a uniform pronunciation—one uniform language in a normalized form, the Parisian colloquial and popular French, the language best understood and generally practiced with more or less consistency, in their daily intercourse with one another and their elder friends and relatives, by the children of the educated classes in the capital of France. This also explains sufficiently the intentional exclusion, from those forty-two texts, of the obsolete or archaic verbal forms, the *passé défini* and the *imparfait du subjonctif*. Such an exclusion would otherwise appear awkward and, at the least, artificial, but it contributes, in this case, to rendering the language of all the texts uniformly natural, popular, easy, and adapted to the taste and comprehension of children.

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THE ABSOLUTE PARTICIPLE IN THE OLD ENGLISH 'APOLLONIUS.'

FOLLOWING along in the line of work so excellently begun by Dr. Morgan Callaway, Jr., in his monograph, 'The Absolute Participle in Anglo-Saxon,' I have compared the Old English version of Apollonius of Tyre (ed. Benj. Thorpe, London, 1834) with the Latin (ed. Riese, Leipsic, 1871).

The Old English version of this interesting story, as preserved to us, is only a fragment, containing about half of the original; it breaks off at the arrangements for the marriage of Apollonius, in §xxiii of the Latin text, and does not resume the story until Apollonius finds his lost wife in the temple of Diana (§xlviij).

Over one hundred Latin MSS. of this story are in existence, but the Old English version differs from them all in some points, and it is probable that the MS. of which it is a translation has perished.

In the Old English text, there are five cases of the dative absolute, four of them being used to render a Latin ablative absolute, and one, an ablative of quality, and one instance of the 'crude,' or uninflected, form (Callaway, p. 2), translating an ablative absolute. They are as follows:

A. Present Participle (2):

1. Dative absolute (1):

12, 7¹ gif ðu *fultumiendum*² [*gode*] becymst=16, 11 si quando *deo favente* ... redditus fueris.

2. 'Crude' (1):

9, 27-10, 1, ac for eowre gesældæ *fultumigend gode*,² ic eom hider cumen=12, 16f. sed vestra felicitate faciente lucusque ... sum delatus. [*The fultumigend gode* here is probably a rendering of some clause, as *deo favente*, existing in the MS., which has not come down to us, from which this translation was made.]

B. Preterit Participle (4):

1. Dative absolute, translating a Latin ablative absolute (3):

4, 17 Apollonius ... *onfangenum rædelse*, him bewænde hwón=5, 5 Juvenis *accepta quaestione* paululum discessit a rege.—27, 10f. Arcestrates *fulfremedre ylde* forðferde betwux him eallum=66, 1f. [Archistrates] *moritur perfecta ætate* in manibus eorum.—27, 13 *Disum callum* ðus *gedonum*=66, 4 *His omnibus peractis*.

2. Dative absolute, translating a Latin ablative of quality (1):

8, 27 hwæt dest ðu þus *gedrefedum mode*

¹ The references are to page and line of the editions referred to.

² Noted by Zupitza, *Anglia* i, 465.

on þisum lande?=¹¹, 10 Quid itaque in his locis *turbata mente* versaris? [this may be an attributive use of the participle, *gedrefedum*, with *mode*, a dative of manner.]

Of these six participles, three (4, 17 (5, 5), 27, 10 (66, 1), 27, 13 (66, 4)), all of them preterits, are used to express a temporal relation; two (9, 27 (12, 16), 12, 7 (16, 11)), both of them the familiar phrase (see Callaway, 26, 5ff.), which seems to have become a formula, *gode* (omitted in the second case) *fultumiendum*, denote cause; and the sixth (8, 27 (11, 10)) is modal.

Besides the six ablatives absolute in the Latin text, which are treated above, 38 others occur, which are translated as follows:

I. By a Subordinated Finite Verb (16):

1. Temporal (12):

Rendered by the indicative, introduced by ða ða (6): 8, 11³ Thaliarchus ... *hoc audito* ... rediit ad navem=6, 26 *Da þa thaliarcus* þæt *gehyrde*, he ... to scipe gewænde. So 9, 1 (7, 11), 16, 21f. (12, 21), 22, 12 (19, 14), 24, 14 (21, 12), 64, 14f. (26, 1).—Similarly: ða (4): 20, 10 (17, 6), 21, 7 (18, 7f.), 23, 21-24, 1 (20, 20f.), 24, 23 (21, 23f.); *sona swa*, 6, 18 (5, 20); *mid þam þe*, 62, 7 (23, 12f.).

2. Concessive (2):

(1), by the indicative, with ðeah ðe, 18, 5 *cunctis epulantibus*=14, 16 *ðeah ðe ealle oðre men æton*; (2), by the optative, with ðeah, 17, 22 *illo tacente*=14, 3 *ðeah he hit silf forswige*.

3. Modal (1):

By the indicative, introduced by *swa swa*, 17, 3 *volente deo*=13, 2 *swa swa god wolde*.

4.—18, 3 Apollonius ... *adsignato loco* discubuit, is rendered by 14, 13 Apollonius ... gesæt ðar him *getæht wæs*. [*Adsignato* is probably not absolute, but attributive, in a locative expression.]

II. By a Co-ordinated Finite Verb (10):

4, 2 principes ... *contempta morte* properabant=3, 14 cýningas æghwanon comon... and þone *deað hi oferhogodon*. Similarly: 6, 3 (5, 24), 9, 7 (7, 17), 13, 3 (10, 6), 13, 14 (10, 18), 23, 2 (19, 25), 25, 13 (22, 16f.), 62, 14 (24, 6f.), 62, 14f. (24, 7), 65, 2 (26, 14f.).

III. By a Prepositional Phrase (11):

1, denoting manner or means (5):

³ From this point on, the references to the Latin are placed first.

1, 9f. *cogente cupiditate*=1, 14 *mid unrihte gewilnunge*. So 5, 6 (4, 20), 17, 25 (14, 7); 24, 3 *habundantia studiorum percepta*=20, 24 *ðurh ða lāre*; 24, 3 *me volente*=20, 24 *æt me*.

2, denoting time or place (5):

20, 18f. *finito convivio*=17, 18f. *æfter þæs beorscipes ge-endunge*. So 66, 21 (28, 6); 13, 13 *interpositis mensibus*=10, 17 *binnon feawum monðum*; 19, 8f. *finito conloquio*=15, 26 *æt þare spræcan ende*; 21, 4 *praesentibus amicis*=18, 5 *beforan minum freondum*.

3, denoting cause (1):

12, 16f. *vestra felicitate faciente*=9, 27 *for eowre gesælðe*.

IV. By an Adverb (1):

15, 18 *profusis lacrimis*=11, 18 *sarlice*.

Summing up, we see that, of forty-four Latin ablatives absolute which are translated in the Old English version, only six are rendered by an absolute construction, and two of those by the formula, *gode fultumiendum*, thus leaving only four the original work of the translator. Of the others, sixteen are translated by a subordinate clause, ten by a co-ordinate clause, eleven by a prepositional phrase, and one by an adverb.

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ENGLISH VERSIFICATION.

A Primer of English Verse, chiefly in its Æsthetic and Organic Character, by HIRAM CORSON, LL. D., Professor of English Literature in the Cornell University. Boston: Ginn & Co., 1892.

THE pupils of Professor Corson go out from under his instruction filled with an intense appreciation of the power of many of the masterpieces of our literature, and eager for further study. His work as a popular lecturer, also, has life-giving power. The most important rival to his own 'Introduction to Browning' is perhaps that by Alexander, and Professor Alexander's interest in the poet was awakened by hearing some of Corson's lectures.

It is a matter for congratulation, therefore, that Professor Corson is publishing some of that illuminating criticism which has enriched his lectures and his class-room. His helps to

the study of Browning and Shakespeare have been followed by the work now before us.

This book is ripe fruit. It is filled with pithy remarks, wise comments, each expounding some phase of the inner nature of poetry, or interpreting the soul of some great poem. Many helpful quotations are given, both from the poets themselves, and from those commentators who have expressed important bits of criticism with especial cogency.

The brief form of the title, 'A Primer of English Verse,' is somewhat misleading. We think of a *primer* as a text-book that discusses in a simple way the fundamental facts in some branch of study. As the full title of the present work indicates, it really puts before us *Some of the Higher Laws of English Verse*. This title may help my readers to understand the scope of the book. The following are some of the subjects treated: Effects Produced by Exceptional and Varied Metres; Effects Produced by a Shifting of the Regular Accent; Some of Tennyson's Stanzas; The Pictorial Adaptedness of the Spenserian Stanza; The Sonnet; Blank Verse.

Let us quote a few of Professor Corson's penetrating sentences.

"The second verse of a rhyming couplet must be slightly stronger than the first, in order to support the enforcement imparted by the rhyme" (p. 23).

"The feelings of the reader of English poetry get to be set, so to speak, to the pentameter measure, as in that measure the largest portion of English poetry is written; and accordingly other measures derive some effect from that fact" (p. 33).

Concerning the stanza of 'In Memoriam,' Corson says:

"By the rhyme-scheme of the quatrain [*a l b a*], the terminal rhyme-emphasis of the stanza is reduced, the second and third verses being the most closely braced by the rhyme. The stanza is thus admirably adapted to that sweet continuity of flow, free from abrupt checks, demanded by the spiritualized sorrow which it bears along" (p. 70).

"In the *ottava rima* there are but two rhymes in the first six lines, the rhyme-scheme being: *ab ab ab cc*. Such a rhyme-scheme... is 'too monotonously iterative'; and the rhyming couplet at the close seems, as James Russell Lowell expresses it, 'to put on the brakes with a jar'" (p. 89).

"There are hundreds of English sonnets